The Preface to the READER.

IT is an opinion amongst ſome, not ſo erronious as ignorant, that Coppy-Bookes of this nature are of no validity. What reaſon they can alledge to ſtrengthen ſo fond a conceit, I know not; ſure it is ſome priuate one, they are ſo loath to produce it. For mine owne part, I ſee no reaſon why theſe that are grauen ſhould not be as profitable to a Learner, as thoſe that are meerely written; ſo they be exactly performed according to the naturall ſtraine of a true Artiſt; each Letter being cut according to its true proportion, and loſing not the life deliuered in the Example.

Certaine I am, there is no man liuing can write so exactly, but that euen in the writing of sixe lines, hee himselfe shall bee conscious to himselfe of some imperfections: which, by directions to the Grauer (being a good Workeman and carefull) may be easily helped and made perfect for imitation. Howbeit I deny not, but that oftentimes the Grauer may wrong the Writer, if he be not very obseruant in euery touch of a Letter: and the amends which he may make him in the well cutting of some one or two hands, will not counteruaile the credit which he shall lose by his ill graning and vnnaturall mishaping of some few Letters in one very Example.

For this Booke ensuing, I know there are some (through an enuious Curiosity, rather then a true Iudgement) which will herein finde many infirmities: yet let me tell them, it is an easier matter to pry into the imperfections of another, then it is to amend their owne errours: and he that findes the greatest faults, commonly is the vnableſt to amend the least; since Art hath no greater enemy then Ignorance. This is my glory; That I haue not plaid the Theefe with any man, (though it were in my power to haue done it.) But quicquid scripsi, scripsi: *whatsoeuer I haue written, I haue done it my selfe: For I would be much ashamed, that any man should thinke, I had beene brought vp in a place of such scarcity, and vnder so bad a Master, or that there were in me such a pouerty, that I must needs goe a thieuing for my skill. I thanke God there is nothing in it, which I am not able vpon an instant to better. And therefore if any man list to be contentious, let him be contentious; but let him not wrong him in his doings, who is able to doe better*

then

then himselfe: I speake of those that thinke themselues excellent and past compare, who indeed (be their names neuer so famous) beare about them but the shadow of Art. And howsoeuer the spirits of such men are so elenated and rayſed euen beyond themselues, that they thinke baſely of euery mans doings but their owne; though their consciences tell them they are but as empty vessels, which alwaies make the greateſt ſound. It ſhall ſuffice me, that (I) know what they haue in them, and how far their skill extendeth; and ſo reſt my ſelfe contented, till Time and Truth (the Tryers of all mens actions) ſhall diſtribute to euery one according to his deſert. In the meane time, as this little Booke hath found gracious acceptation at the hands of him to whom it was firſt priuately intended: So I hope it will haue the approbation of all ſuch as are well diſpoſed, and beare affection to ſo excellent, commendable and neceſſary an Art: aſſuring them, that had I had my right, I ſhould haue giuen them better content, and greater ſatisfaction of the Pens perfection: As for Carpers and ouer-curious-eyed men, I paſſe not, as knowing my ſelfe euery way (in the Art I profeſſe) a Worke-man that needeth not to be aſhamed.

From my houſe in Buſh-lane neare
London-ſtone, *Decemb.* 22. 1618.

M. B.

a a a a a a b b b b b b c d d d d d e

e ee e ea ee e f f f f f g g g g gg h h

i ij i ij j j j j k l ll l ll m mm mm

mm n nn nn o oo o oo p pp p pp q r

s t tz t tz u ua ue ua x xa xe xa y z z z z

A Ae Ae Af Af Al Al Ap Apf Ar Ar Au B Bl Bl

C Ch Ch Cl Cl D E Ea Ea Ee Ee F Fl Fl Fr Fr

G Gl Gl Gr Gr H I Ia Ie Ie Io Io K Kl Kl Kn

L Ll Ll M N O Oe Oe P Pf Pf Ph Ph Pl Pl

Q R Rh Rh S Sch Sch Sp Sp St St T Th Th

U Ue Ue V W Y Z Z Z Z Z Z

EDUCATIONAL MUSEUM

Emulacon of vertue

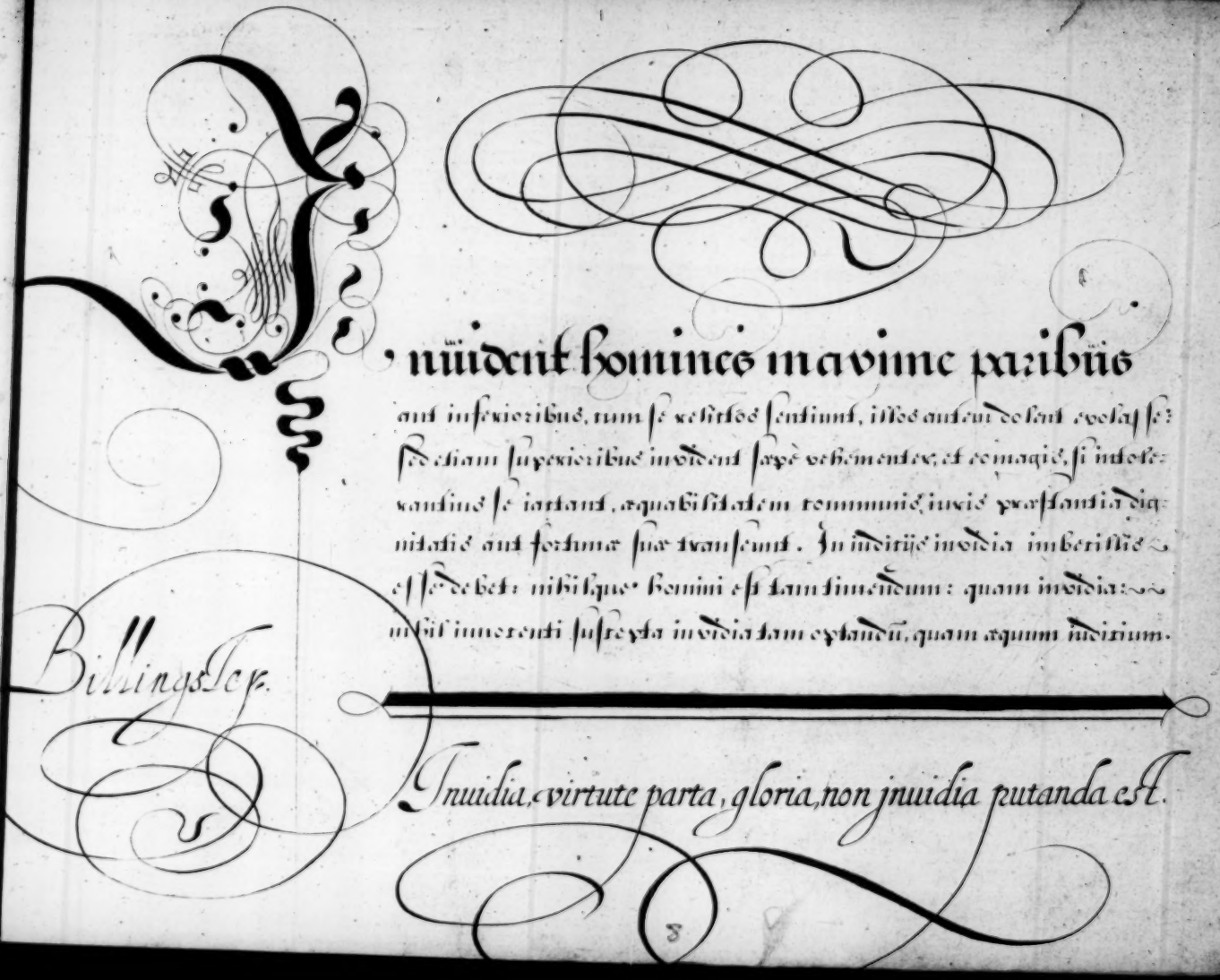
in great men is honourable but of greatnesse verie daungerous; for many times it breaketh the nerue of one or both the Wualls: But it neuer faileth of hindring their dutie and faithfull seruice to their Prince & Countrey.

Æmulatio et proximi exercitus gloria, segnitiem repulerat

By Grace is Art into mans braine infus'd
By Art the hand hath severall woorks is tought
By Patience comes the end of all things vs'd
Without these three is no perfection brought
Be Patient thou y seekest Men-mans Skill
By Grace & Art so maist thou have ye will.

Gratia, arte, ac patientia omnia perficiuntur.

Mount not vp to the place of Iudg. lest
thou be made to rome downe againe with shame;
for prosperitie is more daungerous then adver=
sitie and more perish on the right hand of
would by pleasure the lesse hands of slowe degree
Billingsley
Qui se exaltat humiliabitur


nuidentt homines maxime paribus
aut inferioribus, tum se veritos sentiunt, illos autem celant voluisse:
se etiam superioribus invident saepe vehementer, et eo magis, si intole-
ranting se iactant, aequabilitatem communis iuris praestantia dig-
nitatis aut fortunae sua transeunt. In invidiae invidia imberitis-
esse debet: nihilque homini est tam inimicum: quam invidia:
nihil innocenti iustius ita tam expetendum, quam aequum invidium.
Billingsley.
Invidia, virtute parta, gloria, non invidia putanda est.
3

ronditionē miſcāq; adminiſtrandarum rerū alium et prouinciarum: in ~
quibus diligentia plena ſimultatum eſt negligentia uitupērationum:
vbi ſeuēritas periculoſa eſt libēralitas ingrata ſeuo inſidioſus ~
aſſēntatio pernitioſa. frons omnium ſanctiarū multorum animus
ſuaue' ſuauiter' arrogantia' blanditia' aperta' ~ uēnientē pretiosē
ſuperbiā patientibus inſeuiunt abeuntē deſerunt Sunt qui
quoq; ſentiunt: etiamſi optimum eſt inuidiā metu non audent ~ Sint

A . A . a . a . a . B . B . b . b . b . C . C . c . ck . ch . D .

d . d . ds . ß . da . E . E . e . ee . ey . ff . ff . ff . f . fs . ft . f . G . G .

q . q . qu . H . H . h . he . I . I . i . ij . i . K . K . k . k . kn .

l . l . l . l . ll . ld . M . M . mm . mm . mm . mm . N . N . nn . nn .

O . O . o . oo . o . P . P . p . v . x . x . Q . Q . q . q . qu . q .

R . R . r . ro . r . rr . S . S . s . ſ . ſo . ſt . ſt . ſſ . ſſ . ſſ . ſſ .

T . T . T . t . t . tt . tc . U . U . v . u . v . W . W . w .

w . w . X . X . xp . x . x . Y . y . y . ys . y . Z . z . Zo . ß .

Wee are naturallie given notwithstanding ye great vn=
worthines to saue a marvellous good conceit of ye chiefe
& of ye patrone: And is ye be wee tan preine any thing in
ye chiefe to be never so little commendable or praisworthie
wee presentlie stands ourserned, till wt a Trumpett wee
saue blowne forth & proclaimed ye worthines of ye deserte.

Poenam arrogantiae effugit nemo sua

Such men as are comodious

to none but onlie to themselues are not worthie to be louued or
esteemed in a Common wealth. For wee are not borne for our
selues but for o^r Countrey; and wee ought not by any meanes
to preferre our owne priuate before the publique good, nor o^r
particular profitt before the generall Commoditie of o^r Countrey.

Non nobis solum nati sumus.

assuce is obnoxious to all manner of ambusl & surprise:
it is slow at hand, but lives at length: and having vented
the first furie, dies like a waspe that hath lost her sting.
Therefore men must looke before they leape: & consider
the danger before they runne into it; least as they go
on to small ends, they come off to lesse gaine:

Peccat pœn: necessario qui festinat

Se tongue & the hands are members, yet we honestie & reason laue not ye
ruling of them. Se tongue is allwaies ye more readie: but ye hand in this is
ye more dangerous: that wch is spoken maie be cohered by supposition of mis-
taking, or disagreement in ye reporters, or death: whereas that of ye hand
appeareth to be testimonie; sufficyent ye speaker & hearers, & remaineth as a thousand
witnesses

Vox audita perit. Littera scripta manet

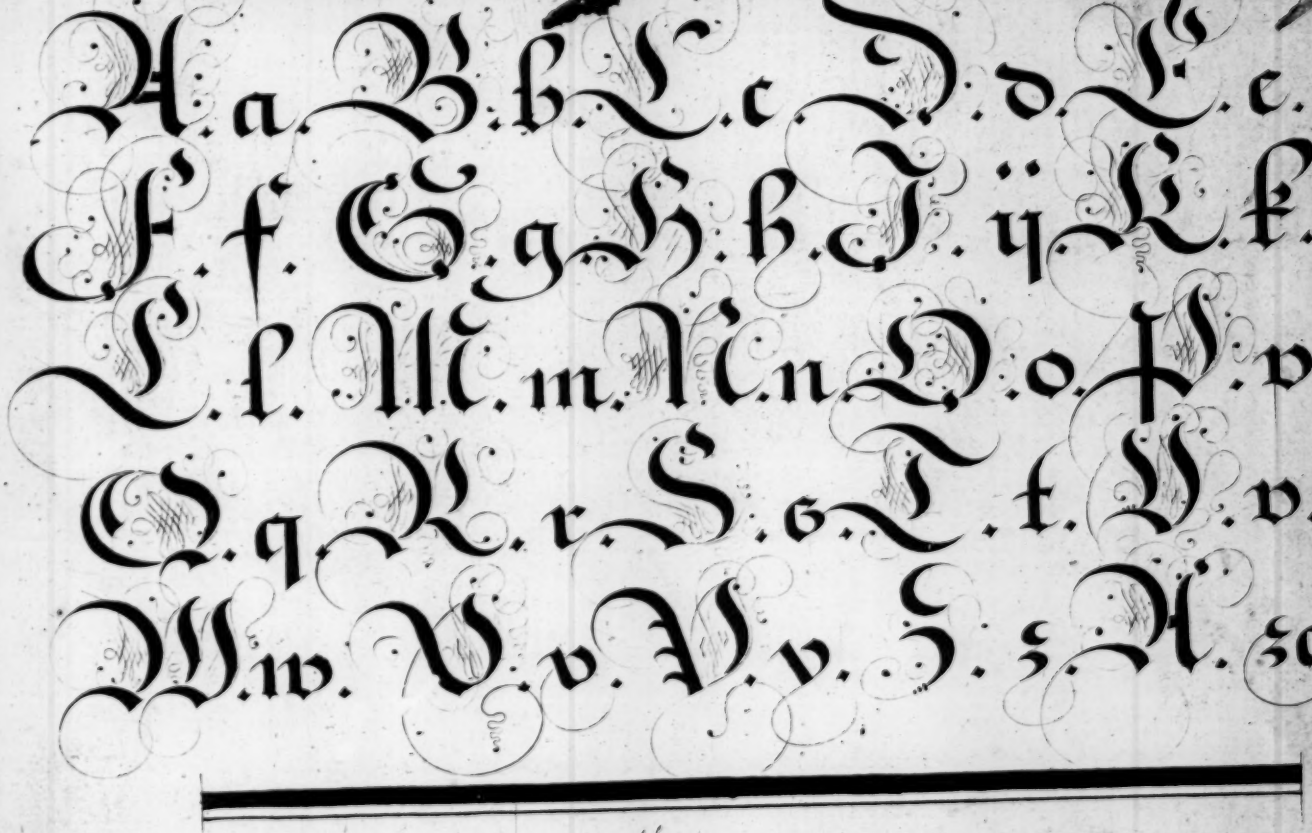
a. a. b. b. c. ce. d. e. ee. f. ff. g. go. h. i. ij. k. l. ll. mm. nnm. nnnnn.
o. oo. p. q. r. s. t. v. w. x. y. z. &.

Sr. I report of yor good fortune coming to my knowledge; I
could not but take occasion thereby to praise God & reioyce
wth yor therein; hoping y^t as my affection moveth me to
write: so it will please yo^w to attribut y^e same in good pte
& remember to continue me in y^e number of those yoorr
well wishers, y^n am better willing then able to doe yo^w service.

Yo till ther reason to be therein

Martin Billingsley

15.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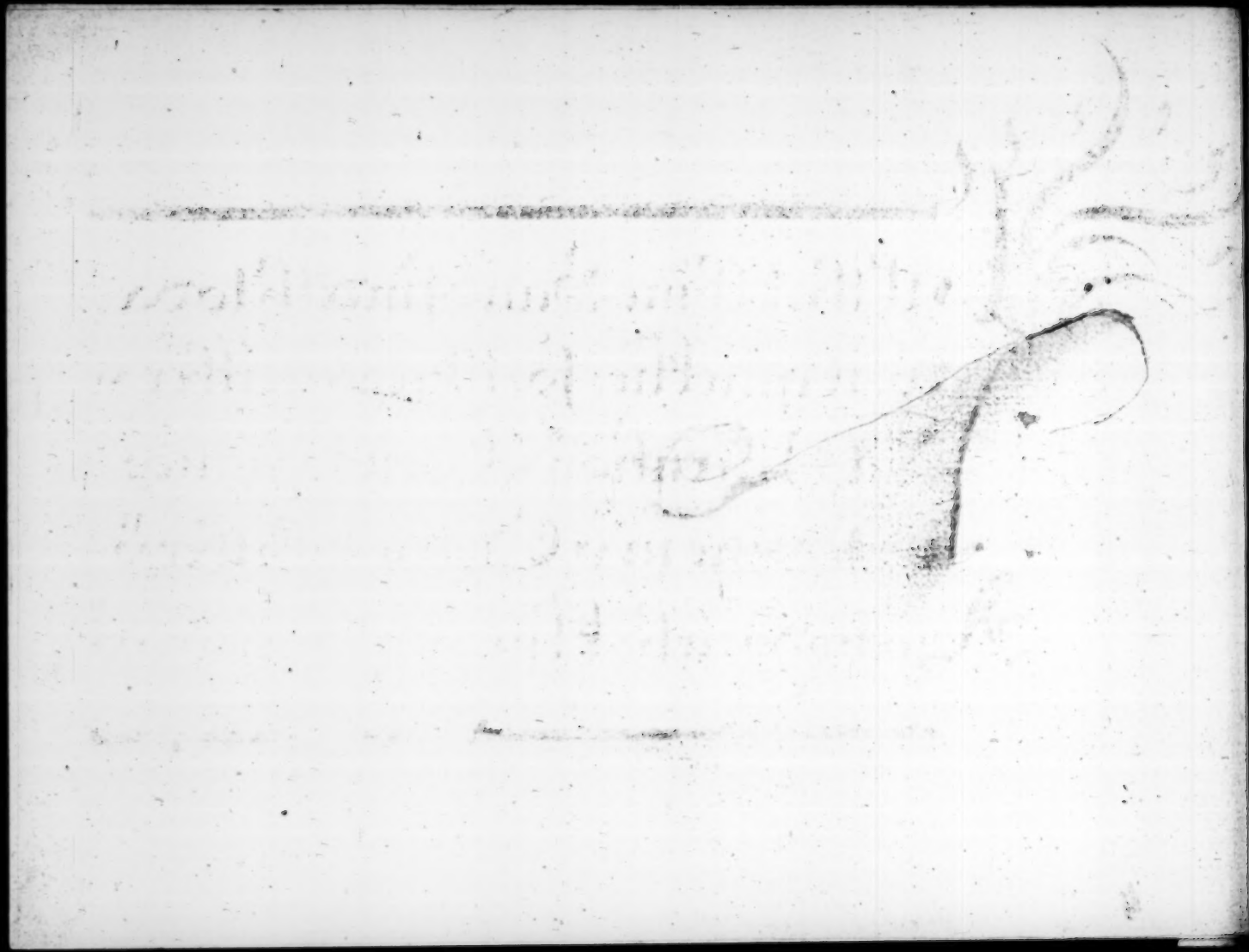
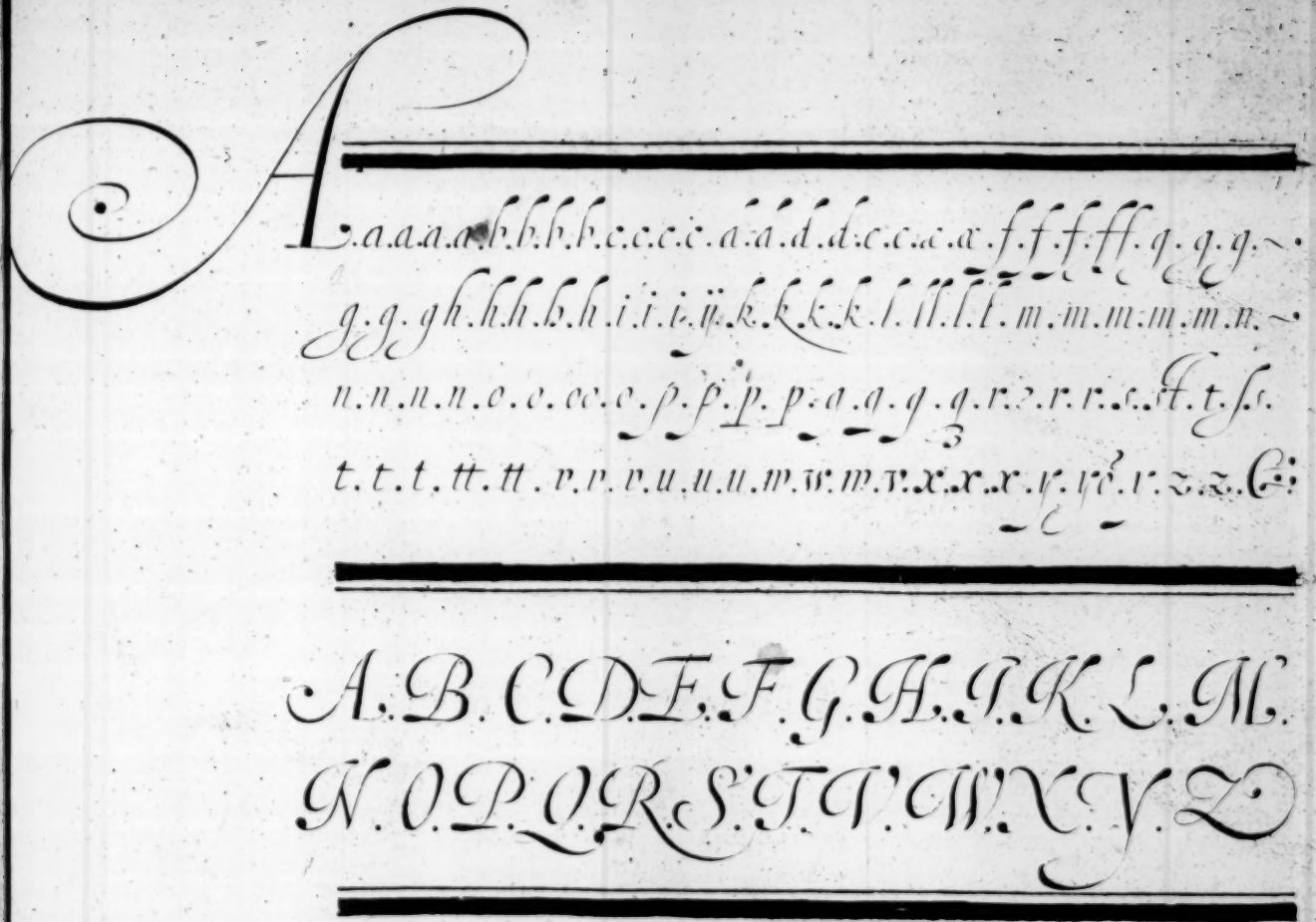
L. l. M. m. N. n. O. o. P. p.
Q. q. R. r. S. s. T. t. U. u.
W. w. V. v. Y. y. Z. &c.

All that thine hand findeth to do,
do it quickly: for there is neither
Art, Invention, Knowledge, nor
wisdome in the Grave whither thou
goest.

A a b c d e f g h i k l m n o p q r s t u w x y.



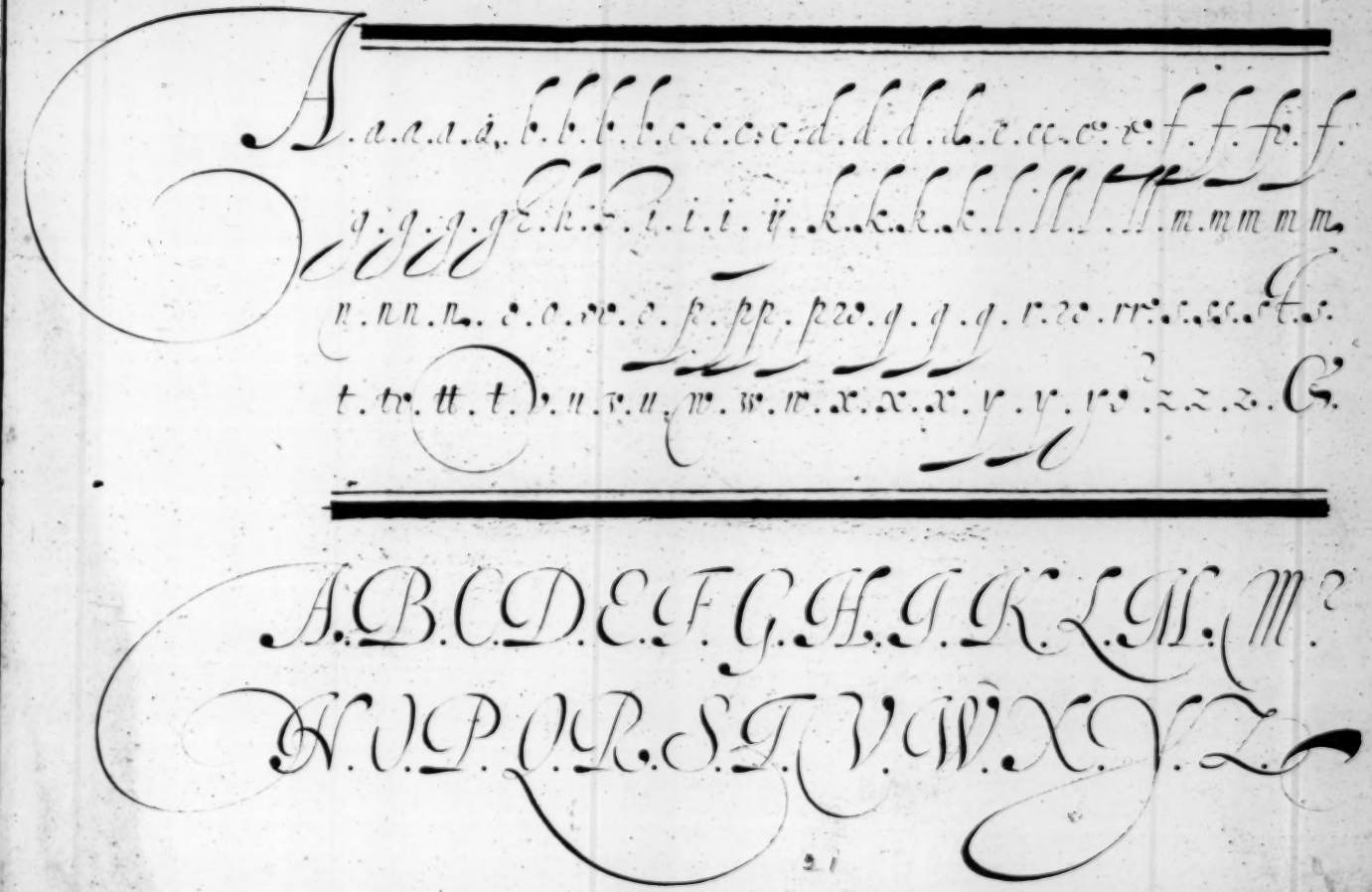

A a a a a a b b b b c c c c d d d d e e e f f f ff g g g
g g g h h h b h i i i ij k k k k l ll l t m m m m m n
n n n n o o oe o p p p q q q r r r r s st t ſ s
t t t tt tt v v v u u u w w w x x x y yz z z
A B C D E F G H I K L M
N O P Q R S T U W X Y Z

When an humour is strong and predominant, it not onlie converteth his proper nutriment, but euen that which is apt for contrarie humeurs, into it owne nature and qualitie. Of like force is a strong and wilfull Desire, in the minde of man: For it nott onlie feeds vpon agreeable metions, but makes euen those reasons, which are strongest against it, to be most for it.

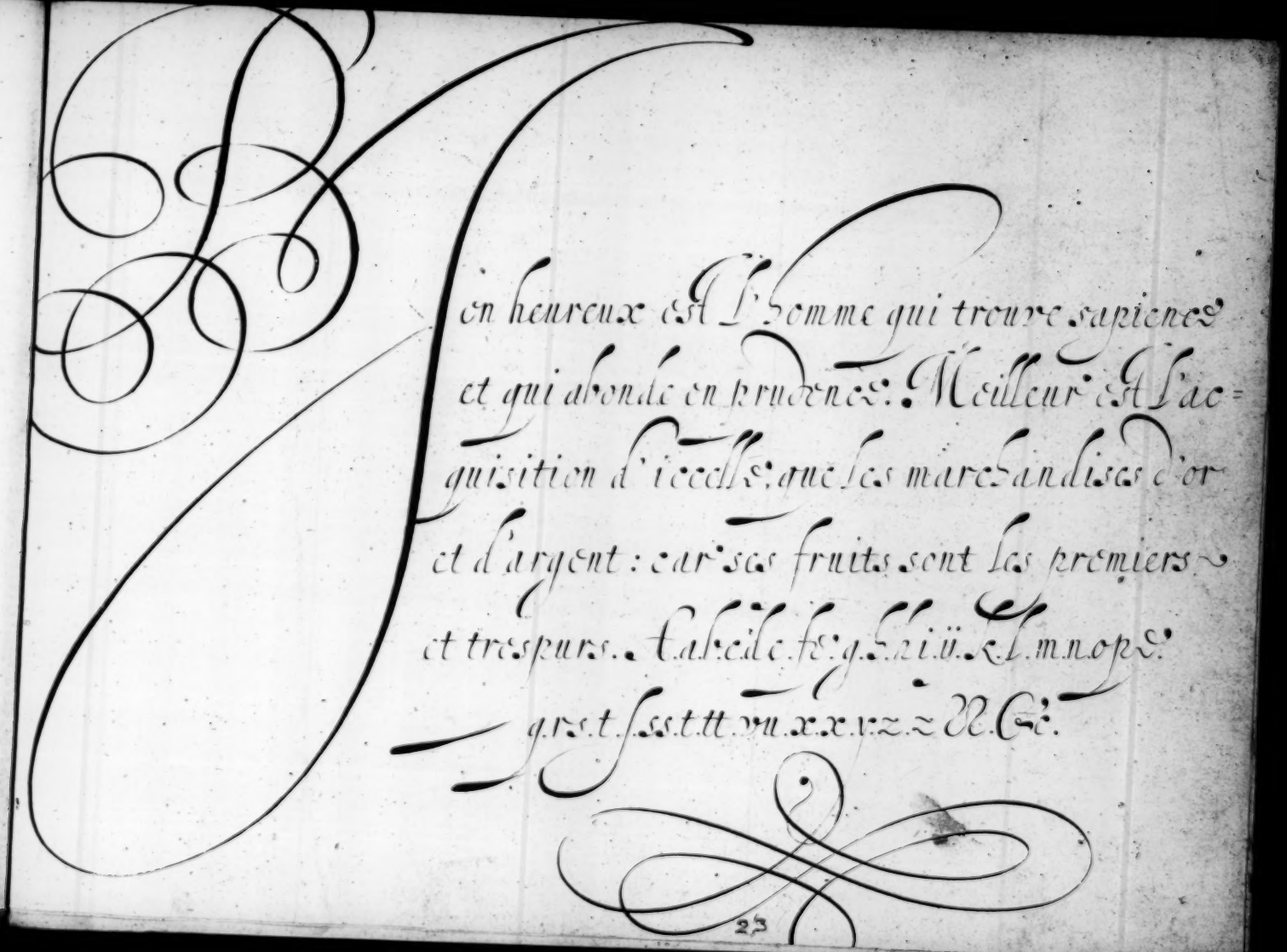
Æger animus, falsa pro veris videt.

nemadmodum scalarum gradus si alios tollas alios incidas non
nullos male hærentes relinquas, ruinæ periculum struas.
non ascensum paras: Sic tot mahs, tum
vitium tum fructum studium Scri-
bendi, quid dignum auribus, aut
probabile potest afferre.

Scribendi studium, tranquillum, & recreatum sit



Come auuiene à un fiume che mentre corre cheto
et con tutta l'acqua in un letto fa con grandissimo
impeto il suo corso et spaventa le città benche
fortissime murate, ma se si diuide in piu parti,
per che la forza è passata à guazzo d'ogni uno.
Così appunto le forze d'un Esercito. &c.



Heureux est l'homme qui trouve sapience
et qui abonde en prudence. Meilleur est l'ac=
quisition d'icelle que les marchandises d'or
et d'argent : car ses fruits sont les premiers
et trespurs. a.b.c.d.e.f.g.h.i.k.l.m.n.o.p.
q.r.s.t.u.x.y.z. A.B.C.

Hee that proppounds a matter to his inward secind would be advysed. Hee that imparts a desolued business, would haue it concealed. In the first case, the Counseller must unlocke his heart: in the other hee must seale upp his lippes. For it is dunngerous to be of a Great mans Counsaile, and nott to keepe it.

Gran silentio e gran ponderazione

19 last

Jacobus dei gra Anglie Crorie ffrancie & hibnie
ffidei defensor &c. Vir London dilctis. Tibi
pripim qd Richardus Plym Johnson Armigm qtus
qd eum hentos roztum nob in Cancellar mist in &c.

A.a.aa.B.b.b.C.c.cc.D.d.d.E.e.ee.ff.f.f.
G.g.g.h.h.h.I.i.ij.K.k.k.l.ll.l.m.m.mm.
N.n.n.O.o.oo.P.p.pp.Q.q.q.R.r.rr.S.s.
S.t.T.t.tt.V.u.v.u.n.W.W.X.x.Y.y.Z.z.&.

The Pens Excellency.

THe Profeſſion of the *Pen* at this day being ſo vniuerſall, and the Profeſſors themſelues for the moſt part ſo ignorant, and inſufficient to vndertake ſo worthy a function; together with the deſire I haue (according to my ſmall talent) to benefit ſuch as are, or would be Practitioners in that commendable Art of FAIRE WRITING; were the onely motiues that induced mee to manifeſt vnto the view of the world, theſe few lines hereafter enſuing. Wherein before I enter into diſcourſe concerning the Art it ſelfe, giue me leaue curſorily to demonſtrate the mani-fold abuſes which are offered vnto the *Pen* by a number of lame *Pen*-men; who as they doe intrude themſelues into the ſociety of Artiſts, and vſurping the name of *Pen*-men, ſeeke *detinere Artem in ignorantia*: ſo by their audacious brags and lying promiſes, they doe ſhadow and obſcure both the excellency of the *Pen*, and the dignity of thoſe that are indeed true Profeſſors thereof.

But I purpoſe not to heape vp all the abuſes which they may be conceiued to offer vnto the *Pen*; for that were to loſe my ſelfe in an endleſſe diſcourſe: I will only point at a few which I hold to be the chiefeſt, and doe belong principally to matter of Teaching: And thoſe I finde to be foure.

3 *Abuſe.* Firſt, you ſhall obſerue that theſe Botchers, (for they deſerue no better title) are for the greateſt part of them of no ſtanding, nor euer haue had any ground in the Art, onely haue a certaine confuſed kind of writing, voide either of *Life*, *Dexterity*, or *Art* it ſelfe; and yet notwithſtanding they profeſſe, and in their Bills (clapt vpon euery poſt) promiſe to performe as much as any whoſoeuer. For let any man obſerue their Ly-bills, (for ſo I may very well tearme them) and he ſhall ſee how liberall they are in their promiſes this way, profeſſing to teach any one (not ſtanding vpon the capacity of the pupill) to write a ſufficient hand in a month, and ſome of them doe ſay, in a fortnight. Yet, if they did but ſay ſo it were tollerable, when as they themſelues, (I dare be bould to affirme it) may goe ſo long to Schoole to learne a little *a*, and yet not attaine to the true touch thereof, being fitter for other Mechanicall occupations (wherein ſome of them, to my knowledge, haue beene brought vp) then for the Profeſſion of this ſo curious an Art. Whoſe *Writings* (if they come to the touchſtone of Art, which cannot erre, and to the iudgement of Artiſts, who ſeldome are deceiued) will proue lame and ſchoole-boy-like. And although in ſome of their doings, there may ſeeme in the eyes of the ignorant,

Diuers other abuſes there are which theſe men offer vnto the excellency of the *Pen* and *Pen*-men: But leſt I ſhould ſeeme prolix in ſo ſlight an argument, I will here leaue them to the cenſure of the skilfull, and to thoſe that to their coſt haue made tryall of them. Foraſmuch as my intent is not ſo much to detect the folly of thoſe vnworthy Profeſſors (which is palpable enough to euery one) as to entreat of the Art it ſelfe, reducing all that I entend to ſpeake in commendation thereof, vnto theſe three heads:

1 *To the Antiquitie*
2 *To the Excellencie* } thereof.
3 *To the Diuerſitie*

Firſt, for the *Antiquity* of it. Some affirme that the vſe of this Art was found out in the very infancy of the world: and that *Enoch* the ſeauenth from *Adam* had skill therein: For *Ioſephus* credibly reports, that one of the Prophecies which *Enoch* wrote on pillers of ſtone, remained euen in his time; or at leaſt ſome ruine thereof. But others doe aſcribe thoſe pillers to *Seth*, who liued before *Enoch*. Howſoeuer, if it were but as ancient as the Law, it carries with it age enough. *1 Part. Ioſeph. lib. 1. de Antiquit.*

As for the Art of *Printing*, which came vp but yeſterday (in compariſon) and is now in much requeſt, that can no way blemiſh the Art of *Writing*, foraſmuch as *Writing* is the Preſident by which *Printing* is effected, and therefore the more worthy. For as we ſay in Arithmeticke, *Out of the*

greater the leſſer is deducted: So that, that whence the deduction is made, is greater then the deduction it ſelfe.

I ſhall not neede to argue much vpon the *Antiquity* of this Art, in regard of the vniuerſall knowledge thereof. What worthy and notable acts were heretofore done by any, either Diuine, Morall, Legall or Martiall, but were reſerued to after-ages by the meanes of *Writing*? And I wonder how we ſhould euer haue attained to any kind of learning, had we not had the ſcrols of our learned fore-fathers to peruſe and looke into, as alſo the holy Scriptures, *In quibus ſunt omnes theſauri ſapientiæ ac ſcientiæ reconditi?*

2 *Part.* The next thing to be entreated of, is the *Excellency* of the Art of *Writing*, which doth euidently appeare in theſe two things:

1 *Deſiderio.* Firſt, in the earneſt deſire that all men for the moſt part haue to attaine vnto it: for thoſe things which are rare and delectable, are ſought for and purſued of all men, that's a rule in Nature: Now the Art of *Writing* is a moſt excellent and delectable Art, and therefore of all men much deſired.

2 *Neceſſitate* Secondly, the Excellency appeares in the Neceſſity thereof: for it is neceſſary for all (you know) to write; and thoſe that cannot, finde what a multitude of inconueniences doe come vpon them for the want of it. And herein (by the way) ſuffer me not to giue conniuence to that vngrounded opinion of many, who affirme *Writing* to be altogether vnneceſſary for women. If by it any foule buſineſſes are contracted, and thereby much hurt effected; Is this to be laid vpon the Art it ſelfe? Or is not rather the ill

An Anſwer to a common Obiection.

diſpoſition

diſpoſition of thoſe to be charged herewith, who make it the inſtrument, whereby they bring to paſſe euill actions? For not the vſe but the abuſe of a thing is it which makes it odious. If it were otherwiſe, why then foule imputations may be laid vpon the beſt vertues, which of themſelues are immaculate.

To be briefe, the Art of *Writing* is ſo excellent, and of ſuch neceſſary vſe, that none ought to be without ſome knowledge therein, ſince the excellency of no Art without it can be made knowne or manifeſt. And if any Art be commendable in a woman, (I ſpeake not of their ordinary workes wrought with the needle, wherein they excell) it is this of *Writing*; whereby they, commonly hauing not the beſt memories (eſpecially concerning matters of moment) may commit many worthy and excellent things to Writing, which may occaſionally miniſter vnto them matter of much ſolace.

Hereby alſo, the ſecrets that are and ought to be, betweene Man and Wife, Friend and Friend, &c. in either of their abſences may be confined to their owne priuacy, which (amongſt other things) is not the meaneſt dignity.

Laſtly, the practiſe of this Art is ſo neceſſary for women, and conſequently ſo excellent, that no woman ſuruiuing her husband, and who hath an eſtate left her, ought to be without the vſe thereof, at leſt in ſome reaſonable manner: For thereby ſhee comes to a certainty of her eſtate, with-

out truſting to the reports of ſuch as are vſually imployed to looke into the ſame: whereas otherwiſe for want of it, ſhe is ſubiect to the manifold deceits now vſed in the world, and by that meanes plungeth her ſelfe into a multitude of inconueniences.

Wherefore their opinion who would barre women from the vſe of this excellent faculty of *Writing*, is vtterly lame, and cannot by force of argument be maintained.

And although the *Excellency* of this Art (to ſpeake of the curioſity thereof) be ſomewhat ſhadowed by the dulneſſe of ſome Mechanicall ſpirits, who ſeldome haue skill in any thing out of their owne element, that thinke *Writing* to be onely a hand-labour, and ſo they can write to keepe a dirty ſhop-booke, they care for no more; neuer eſteeming the commendable manner of faire and orderly *Writing*, which ought in all buſineſſe to be obſerued, as well in keeping of Bookes for Merchants and others, as in all kinde of Engroſments, appertaining to the Law, &c: Yet notwithſtanding the ſplendor & grace of *writing* ſhines moſt excellently in the ſcrols of skilfull Artiſts, as in the writing of ſome may appeare to thē that haue inſight.

And what ſhould I ſay of the Excellency of this Art? Is it not one of the hands bywhich not only this, but al other common-wealths are vpholden? The key which opens a paſſage to the deſcrying and finding out of innumerable treaſures? The handmaid to memory? The Regiſter and Recorder of all Arts? And the very mouth whereby a man familiarly conferreth with his

his friend, though the distance of thousands of miles be betwixt them?

Infinite other things might be spoken concerning the Excellency of this Art of *Writing*; and where I faile in the setting forth thereof, assist me with your manifold imaginations.

The third and last thing to be discussed of in commendation of this Art, is the *Diuersity* thereof. I meane the diuers kinds of *hands* which are now vsed among vs. For although they all goe vnder the name of writing; yet they are to be distinguished according to the diuersity of them. Howbeit my purpose is not to clog my discourse with an enumeration of euery idle hand that may be written: for that were absurd, and out of the element of a *Pen*-man. I will only entreat of those which are the principall; and wherein the most Art, the greatest curiosity, and the rarest dexterity of the Artist is to be manifested: and they are these which follow, *viz.* 3 *Part.*

1 *Secretary.*
2 *Bastard-Secretary, or Text.*
3 *Roman.*
4 *Italian.*
5 *Court.*
6 *Chancery.*

Of each of which I will briefly speake somewhat, onely by way of di-

ſtinction, in regard I would not willingly weary the Reader with ſuperfluous circumſtances, or detaine him long from that which followeth.

1 *Secretary.* For the firſt, *viz:* the *Secretary*, which is ſo tearmed (as I conceiue) partly becauſe it is the Secretaries common hand; and partly alſo, becauſe it is the onely vſuall hand of England, for diſpatching of all manner of buſineſſes for the moſt part, whatſoeuer.

I might adde hereunto the ſuper-excellency of this hand, in reſpect of any other hand; for that the very denomination thereof, imports ſome things in it that are not eaſily to be found out. And true it is, that whoſoeuer doth practiſe it (according to the true nature of it) ſhall perceiue therein many ſecret and ſubtill paſſages of the hand, which few, but thoſe that haue bene well grounded therein by a true Artiſt, are able to comprehend: but I affect breuity.

Secretarius à ſecretis.

To ſpeake of the kindes of *Secretary*, is (in theſe daies) no eaſie matter: for ſome haue deuiſed many, and thoſe ſo ſtrange and diſguiſed; that there is hardly any true ſtraine of a right Secretary in them. For mine owne part, I make diſtinction betwixt the *Sett*, *Facill*, and *Faſt hands*, of which three I ſhall (God willing) by and by propoſe ſome few examples.

2 *Baſtard ſecretary.* The next is *Baſtard-Secretary*, and ſo named by the beſt, becauſe it is gotten of the Secretary, as thoſe that haue any skill may perceiue. This is a Hand not ſo vſuall as the former; yet of great validity, and for diuers purpoſes exceeding gracefull; as for Engroſſements, Epitaphs for Tombes,

Titles

Titles of Bookes, and many other vſes, which would bee too tedious for me here to recite.

The third is *Roman*, which hath his denomination from the place where (it ſeemes) it was firſt written, viz: *Rome*. A hand of great account, and of much vſe in this Realme, eſpecially in the Vniuerſities: and it is conceiued to be the eaſieſt hand that is written with Pen, and to be taught in the ſhorteſt time: Therefore it is vſually taught to women, for as much as they (hauing not the patience to take any great paines, beſides phantaſticall and humorſome) muſt be taught that which they may inſtantly learne? otherwiſe they are vncertaine of their proceedings, becauſe their minds are (vpon light occaſion) eaſily drawne from the firſt reſolution. 3 *Roman.*

The fourth is *Italian*, a *hand* in nature not much different from *Roman*, but in manner and forme, of much incongruity thereunto. This is a *hand* which of late is growne very vſuall, and is much affected by diuers: for indeed, it is a moſt excellent and curious *hand*, and to be written with ſingular command of hand; elſe it will appeare but very ragged and vile; and if the Pen be taken off in coniunction of the letters, it is neither approueable, nor Pen-man-like, but meere botching, which is deteſtable. 4 *Italian.*

The fift is *Court-hand*; ſo called, for that it is of great vſe in thoſe two famous Courts of the *Kings Bench*, and *Common Pleas*. It is a *hand* ſomewhat difficult to write well, and hee that continually writes it, may happily come to perfection in that; but for other hands (if he could write ne- 5 *Court.*

uer

uer ſo many) let him neuer looke to write any of them well: for it is able to marre them all. I am not reaſonleſſe in this opinion, but able (vnto any that pleaſe) to produce the cauſe.

6 *Chancery.* The laſt is *Chancery*, which euery man knowes to be written no where but in the *High Court of Chancery*, and in other Offices which haue reference thereunto. I am of opinion, that this hand being well written, is far more gracefull then the *Court*, and equally difficult. It hath a kinde of mixture of the *Court* and *Baſtard-Secretary* in it, which any man of iudgement may eaſily perceiue.

There are two kinds hereof, the *Sett* and *Faſt*; the difference betweene them is not little, as they that are Clerks well know.

Thus much, or rather thus little, I thought good to deliuer, touching the *Antiquity*, *Excellency*, and *Diuerſity* of the Art of *Writing*.

Now here ſhall follow certaine peeces and Examples of the ſixe ſeueral heads before mentioned; wherein I haue endeauored to fit my ſelfe with extraordinary matter for coppies; holding it an abſurd thing in a good *Pen*-man to make choice of ſuch fuſtian ſtuffe, as many doe, onely to ſet out their Coppies, and make the writing to ſeeme gracefull to the eie. Alſo I haue laboured to be ſo perſpicuous in the nature of euery hand, as that the meaneſt may imitate me, and reape ſome benefit by me.

Thus

Thus from the gate or entrance, I haue brought you into the houſe; where you haue ſeen ſundry ornaments and peeces of Art: and now (if you be not weary) goe with me into one roome more, and there take a view of the implements and tooles, with which you muſt worke, if you meane to proue a Pen-man; and learne how you are to vſe and handle them. But before we enter, ſteppe aſide with me, and I will giue you notice of certaine obſeruations, which are neceſſary to be knowne of euery one that will practiſe this Art.

Obſeruations for writing.

EVery one that intends either to be a Teacher of others, or a Practitioner for himſelfe; ought to know that in the Art of Letters, or Writing, three things are to be obſerued, *viz.*

1 *Ratio.*
2 *Modus.*
3 *Species.*

The former whereof, which is Reaſon, hath reference to the vnderſtanding, and doth moſt of all concerne the ſpeculatiue part of *Writing*. *Generally.*

The two latter, *viz.* the *manner* and *ſhape* (which of euery letter

through-

throughout the Alphabet is to be obſerued) doth conſiſt in the carriage of the *hand*; and theſe are the practique parts of *Writing*.

Particularly. First, the *Reaſon* of euery letter muſt be found out; as why ſuch a letter being made thus and thus, ſeemes more gracefull then being made ſo and ſo. Likewiſe, as for euery letter, and the leaſt touch with the Pen, a reaſon muſt be giuen: So it is in the coniunction, knitting or ioyning together of the letters; Why the Pen muſt here be taken off, and why there not taken off? why the nature of this letter will admit the taking off of the Pen; and why the nature of that letter doth require the contrary. Theſe things muſt be reſolued to the learner, by Reaſon; elſe how ſhall he vnderſtand to write well?

1 Ratio.

2 Modus. Next, the *manner* of making euery letter muſt be knowne too. For if a Scholer be taught to frame his letters after an ill, corrupt and contrary way: It cannot be that hee ſhould euer write well. And although perchance ſome doe write ſufficient and ſeruiceable hands, that neuer were taught the true way of framing their Caracters: Yet notwithſtanding what they doe, they (as wee ſay) doe by roate, not vnderſtanding, or conceiuing how to write. For I dare vndertake, that ſuch as haue not beene rightly grounded herein, are neuer able to know or iudge of the goodneſſe or badneſſe of a letter. Therefore it were to bee wiſhed, that men would refraine from theſe Botchers that ſpoyle ſo many, and bring vp ſuch a multitude of Scriblers, nor fit for any mans imployment: and that they would

would (not ſtanding vpon the pay, as many ignorant perſons do) put their youth to ſuch as are able to teach, and are knowne to be good Pen-men.

Laſtly, as the *reaſon* and the *manner* of euery Letter is to be obſerued: ſo the *ſhape* (which giueth *life* and *ſpirit* to writting) muſt be knowne alſo: for therein the very ſubſtance of *Writing* conſiſteth. 3 *Species.*

Herein a man ought to be very wary and circumſpect, concerning the carriage of his Pen: that is, that hee doe not preſſe vpon that part of the letter which requires a fauourable touch; nor be ſparing in that part which requires the contrary: for in either the *ſpirit* of the letter is dulled and made blockiſh, ſo that the *ſhape* cannot then be good.

It ſhall not be amiſſe for the diligent Practitioner, more ſpecially to obſerue theſe few briefe Rules concerning Writing, viz.

1 FIrſt, to ſize his *Writing*, that is, to make the depth and fulneſſe proportionable.

2 Then to obſerue the *whites*, for that's a maine matter.

3 Laſtly, to keepe an equall diſtance, as well betweene letter and letter, as betweene word and word.

Theſe three being the chiefeſt things wherein the grace of *writing* conſiſteth.

In the next place I hold it neceſſary to ſet downe certaine rules for the making and holding of the *Pen*, with other things thereunto appertaining.

Obſeruations or rules for the making of the Pen.

AFter you haue gotten you a good Pen-knife well edg'd and ſmooth'd vpon a hoane, and good ſecond quills, either of Gooſe or Rauen, ſcraped with the backe of your knife, begin to make your Pen thus:

1 Firſt, holding your quill the right ſide vpwards, cut off about the third part of it flat along to the end.

2 And turning it on the backe ſide, cut off the very end of it aſloape; which being done, it will be forked.

3 Then, holding it ſtill on the backe, make a little cut in the very midſt of the quill.

4 When you haue done ſo, take the end of your knife if it haue a pegg, or elſe another quill, and make a ſlit vp ſuddenly, euen in the cut you gaue before.

5 Which being done, turne your quill on the right ſide againe, and begin to cut a little thought aboue the ſlit, on that ſide which is next your left hand, and ſo continue cutting by degrees, till you thinke you haue ſufficiently cut that ſide. But herein you muſt bee very wary you cut not off too much of the ſlit; for then your pen will be too hard, and if you leaue too much alſo, it will be ouer ſoft.

A Caueat.

6 Then

6 Then euen againſt the place you beganne to cut the firſt ſide, cut the other likewiſe, till you haue made them both of an equall thinneſſe: and then trying it by lifting vp the ſlit vpon the naile of your thumbe, you ſhall ſee whether it be too ſoft or too hard: if either, bring it to a meane by adding more ſlit to it, if you ſee it be too hard; or by taking ſome away, if you perceiue it to be too ſoft.

Note that if your quill (as many haue) haue teeth, you are to pare it on the back thinly, to take them away.

Laſtly, herein lies the difficulty, *viz.* in the nibbing of the Pen: wherein I obſerue this rule, that placing it on the naile of my thumbe, or middle finger, I hold my knife ſomewhat ſloaping, and cut the end of the nibbe, not quite off, but before my knife come off, I turne him downe-right, and ſo cut the nibbe cleane away, on both ſides alike; contrary to that old vulgar rule, *Dextra pars pennæ, &c.* Now if my pen be to write full, I cut off ſo much the more of the nibbe; if ſmall, ſo much the leſſe.

Obſerue that this nibding of the Pen muſt be done at once though it ſeeme two ſeuerall cuts, otherwiſe it will not write currantly.

Obſeruations for the holding of the Pen.

1 HOld your Pen betweene your thumbe, your fore-finger, and your middle-finger: *viz.* with the top of your thumbe, the bottome or lower part of your forefinger, and the toppe or vpper part of your middle finger.

2 And let your other two fingers ioyne to the reſt a little thought within them; ſuffering none of your fingers with which you hold the Pen, to touch paper: for that is the proper office of the fourth and little fingers, by

which the ſtrength of the others is maintained.

3 Laſtly, for the right vſage of the Pen, when you can hold it; you ſhall obſerue, that it ought to be held directly vpon the full: for that is moſt proper, being that the nib of the Pen muſt be cut euen, otherwiſe it is ſubiect to ſpatter. Howbeit, I deny not, but in the fetching of any compaſſe, it muſt be held a little inclining to the left ſide: for ſo the Pen will giue full where it ſhould, and ſmall alſo where it is required.

A Caueat. Note, that the Pen muſt be held very gently in the hand, without griping, becauſe of two inconueniences which come thereby.

1 The one is, that the command of hand (which otherwiſe by the eaſie holding thereof is to be attained) is hereby vtterly loſt.

2 The other is, that by this griping, or hard holding of the Pen, a man is kept from a ſpeedy diſpatch of that he goes about to write: both which are maine enemies to Clerke-like writing.

M. B. *his priuate opinion concerning Pen-manſhip.*

1 FIrſt, it is a moſt abſurd and hatefull quality, to vſe any manner of botching in the Art of *Writing*; yea, though it be in a letter of the greateſt vncertainty.

2 Againe, I am of opinion, that although in the writing of ſome *Hands*, (as

(as of the *Sett Secretary* and ſome other) it be now and then tollerable to take off the Pen in coniunction of the letters, for the more formall writing thereof: yet that in the *Facill*, but eſpecially, in the *Faſt Secretary*, it is ſo iniurious to the perfection of Clerke-like writing, that I cannot free him that vſeth it, from the imputation of a meere Botcher.

3 The like opinion doe I retaine of thoſe, who muſt write euery thing that is to be performed in any reaſonable faſhion, and with credit, with or by a *line*: for therein they ſhew themſelues rather Carpenters then Writers, and cannot (in the iudgement of Artiſts) be rightly tearmed good *Pen*-men.

4 Alſo (in my iudgement) he cannot be reputed a good *Pen*-man tha is not able vpon an inſtant, with any *Pen*, *Inke*, or *Paper*, and in the preſence of whomſoeuer, to manifeſt ſome skill: Being that the rare & abſolute quality of the Pen, conſiſteth not in the painting, pricking forth, and tedious writing of ſixe lines priuately in a mans Study, with the beſt implements: but a ſweet command of hand, and a certaine conceiued preſumption.

5 Laſtly, to vſe any ſtrange, borrowed, or inforc'd tricks and knots, in or about writing, other then with the celerity of the hand are to be performed, is rather to ſet an inglorious gloſſe vpon a ſimple peece of worke, then to giue a comely luſtre to a perfect patterne; they being as vnnaturall to *Writing* as a ſurfet is to a temperate mans body.

FINIS.